"They Gave Him a Gun", Tone-Tracy-George, Opens With Bang, Loew's, Toronto.

CANADIAN MOVING PICTURE DIGEST

Vol. 29, No. 9 | TORONTO 2, CANADA | June 19th, 1937

M-G-M SUMMER PLAN AMAZES ENTIRE INDUSTRY!

Get in touch with the M-G-M Booker Today for Extra Time!

PUBLISHED BY

CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED

259 SPADINA AVENUE, TORONTO 2

M-G-M SUMMER PLAN AMAZES INDUSTRY!

Get in touch with your M-G-M Booker Today for Wide Open Times

THIS PRESS RELEASE BLANKETED THE NATION!!

NEW YORK, N. Y.—With notable roadshow attractions heading the list, Metro-Goldwyn-Mayer announces a schedule of summer releases for popular price theatres which is the most brilliant that a major film company has ever presented during the warm weather season.

In addition to "Captains Courageous" and "The Good Earth," with auspicious road showings behind them assuring a waiting audience, the M-G-M productions include "Parnell," co-starring Clark Cable and Myrna Loy; the Marx Brothers' new comedy, "A Day at the Races"; "The Emperor's Candlesticks," co-starring William Powell and Luise Rainer, and "Broadway Melody of 1938," starring Robert Taylor and Eleanor Powell, with George Murphy, Buddy Ebsen, Judy Garland, Raymond Walburn, Willie Howard, Binnie Barnes, Sophie Tucker, Charles Igor Gorin, Robert Benchley, Charley Grapewin and Robert Wildhack in the cast.

The leading players in "Captains Courageous," the Kipling screen masterpiece, are Freddie Bartholomew, Spencer Tracy and Lionel Barrymore. The film was directed by Victor Fleming, from a screen play by John Lee Mahin, Marc Connelly and Dale Van Every based on the original Kipling story. The large supporting cast includes Melvyn Douglas, Charley Grapewin, Jack La Rue, Oscar O'Shea, Billie Burrud, Walter Kingsford. Louis D. Lighton is the producer.

"Parnell," which is one of the most moving stories of love and politics ever brought to the screen, stars Clark Gable as "the uncrowned King of Ireland," and Myrna Loy, as Katie O'Shea. The supporting cast includes Edna May Oliver, Edmund Gwenn, Alan Marshal, Donald Crisp, Billie Burke, Donald Meek, Brandon Tynan and Berton Churchill. "Parnell" was adapted for the screen by John Van Druten and S. N. Behrman, from the original stage play by Elsie T. Schauffler. John M. Stahl was the director.

Summer laughter will be provided by the Marx Brothers, who appear in a new comedy based on an original story by Robert Pirosh and George Seaton. Allan Jones and Maureen O'Sullivan play the romantic roles, and the remainder of the cast includes Margaret Dumont, Leonard Ceeley, Douglas Dumbrille, Esther Muir, Sig Rumann and Robert Middlemass. Sam Wood directed the picture.

"The Emperor's Candlesticks" was directed by George Fitzmaurice. Supporting William Powell and Luise Rainer are Robert Young, Maureen O'Sullivan, Frank Morgan, Henry Stephenson, Charles Waldron, Barnett Parker, Bert Roach, E. E. Clive, Emma Dunn and Frank Conroy. The film is based on the novel by the Baroness Orczy, with screen play by Monckton Hoffe and Harold Goldman. John W. Considine, Jr., is the producer.

Attractions cast with popular personalities are "Married Before Breakfast" featuring Robert Young and Florence Rice in their third teaming experience on the screen; "Umbrella Man," with Leo G. Carroll, George Murphy and Rita Johnson; "Between Two Women," with Franchot Tone, Virginia Bruce and Maureen O'Sullivan; and "Topper," with Constance Bennett, Cary Grant and Roland Young, a Hal Roach special production, released through Metro-Goldwyn-Mayer.

A further radical departure in hot-weather releasing policy is the mid-summer distribution at popular prices of the famed road-show hit, "The Good Earth," in which Paul Muni and Luise Rainer are co-starred. This mighty cinema triumph, which is based on Pearl Buck's Pulitzer prize novel and directed by Sidney Franklin boasts an imposing cast, including Walter Connolly, Tilly Losch, Charley Grapewin, Jessie Ralph, Soo Yong, Keye Luke, Harold Huber and William Law. The screen play is by Talbot Jennings, Tess Slesinger and Claudine West.

YOUR SUMMER WORRIES ARE OVER, thanks to M-G-M!

And when the crowds pack your theatre to see these glori-

United Artists to Release 36 Features During Coming Season, 10 In Color.

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Editor and Publisher
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"Easy to Digest"

Representatives:
Leon S. Stone
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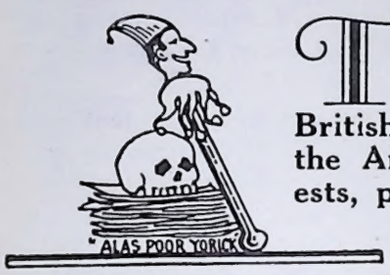
Vol. 29, No. 9 | TORONTO 2, CANADA | June 19th, 1937

THE BRITISH FILM QUOTA



THE new British Film Quota has been giving the British Film Industry, plus the American Film Interests, plus the Government a few headaches. The unanimous agreement which the Government desires, among the Film Interests, looked as if it just could not happen, when the exhibitors' committees and renters' committees appeared to walk out on each other. However, the ultimatum of "do it, or we will do it for you", the voice of the Government giving orders to do, or not to do, has apparently made the path of understanding smoother, and the old familiar film refrain, "Let's get together" brought the togetherers togAther again!

The latest forecast is, that there is a possibility of a 15 per cent quota requirement for distributors, or renters as they are called here, and a possible 12½ per cent film quota for exhibitors. As one exhibitor explained to your editor, there must be a margin of difference to enable the exhibitor to have a choice of selection.

There appears to be no provision for REDUNDANCY or TRADE PRACTICES, which leaves the business to "mind its own business", as it were.

The subject of inspection of quality has not proceeded to any definite point, one of the views expressed, as opposed to such a committee of quality, voices the belief, that it would interfere with film investment; no one would take a chance of investing $100,000 or more on a picture, if there was any doubt concerning its release, because it would have to pass a Quality Committee's inspection.

There have been meetings morning, noon and night, and some continuing right on to morning again.

The three deputations representing the Film Interests are as follows; from the C.E.A. group, C. P. Metcalfe, President, K. A. Nyman, Ralph Bromhead and W. R. Fuller. There may be a few names added to replace those exhibitors who retired, namely, Arthur Moss, Arthur Jarratt, Alex. B. King, Major Gale and Theo. Fligelstone.

The Renters group (K.R.S.) is represented by D. E. Griffiths, President, John Maxwell, C. M. Woolf, Sam Eckman, J. C. Graham, F. W. Baker and G. Archibald.

The Federation of British Industries Film Division group, Charles Tennyson, John Maxwell, C. M. Woolf, Arthur Rank, Capt. R. Norton, Maurice Ostrer, Basil Dean, S. W. Smith, Norman London, H. George—the latter on behalf of Alexander Korda. Korda is still in America, and at this writing, Sam Eckman is on his way there.

The F.B.I., by the way, presented a memorandum to the Government favoring voluntary reciprocity between Great Britain and the U.S. re films, and a restriction of the cheaper American-made films, which, the F.B.I. film group contends, absorb play dates, which would otherwise go to British Films, the latter perhaps of a similar class.

Considering this point, it appears to your writer, that such restriction would not be an inspiration to a better quality of British Films, nor would it curb the get-rich-quick British fly-by-night producer, but it WOULD inspire American producers to make all of their pictures, QUALITY. So What?

RAY

RAY LEWIS

PRESENTS

AS I write these notes, gazing out of my hotel, at Eastbourne, England, the morning of Tuesday, June 8th, before me is a wide expanse of gardens, leading out to the sea, and against the horizon ships are moving, while close to the shore there is a sail boat, almost motionless, save for the fluttering of its sails.

The sail boat reminds me of Jean Harlow, lovely Jean Harlow, whose soul has now joined the other spirits who sail on and on into and through Eternity.

The sun is shining at its brightest, an event in England, and as I gaze at its reflected glory, I can see the sheen of platinum blonde, Jean Harlow's halo, perhaps, for it was through her blondness that Jean Harlow drew the attention of a world of screen lovers to her sincere ability as a comedienne, and as an emotional screen star!

THE English newspapers before me, have all given their front pages to Jean Harlow's death! What an ugly word, "Death" is, when one couples it with Youth, with Beauty, with Womanliness!

Jean Harlow dead! That sentence sounds tragic, pathetic; it is as if one looked upon a cooing baby, rosy-cheeked, moist of lip, and suddenly found that the babe had died!

Twenty-six is very, very young to die, especially when one is full of health, full of the sparkle and the glow of vitality!

How strong Death must be, when it has the power to so swiftly conquer life in the fullness of its ecstasy; and yet, how slowly do the aged sick-worn bodies die!

It seems as if Death seeks to win a prize, and knowing that the sick and aged already hear its icy seal, gives them leave of absence from his abode, intent to use his conquering energy to seize for himself, those who are young, and strong enough to give him a battle!

OVERHEAD there moves a plane, and as I listen to its whirr, I recall "Hell's Angels", the picture Howard Hughes produced with Jean Harlow as the woman star.

And now, my thoughts gallop on apace, I smile, remembering Jean Harlow and Marie Dressler in "Dinner At Eight", when Jean told Marie about the new scientific discovery, through which children will be created, and Marie looked at Jean, and said, "You'll never have to worry about that".

It was priceless, and again I am laughing at Jean, who throws a fish at Spencer Tracy in "Riffraff", just as Tracy is posing for his picture as the "hero of the hour".

In "Dinner At Eight" when Jean kicks her rich husband, Wallace Beery, in the pants. She does it with so much pleasure in the action, that the result almost convulses the audience with laughter. No other actress could have administered such a kick to such good effect. Jean could do and say things upon the screen, and get away with them, as no other actress could.

THE Daily Mail of London, in an editorial column divided into three sections, the first "Keep out the Socialists", the second "Two Fast Liners", and the third "Jean Harlow", in its closing paragraph has this to say. "Jean Harlow was a girl without pose, a star who brought no reservations to her acting. Besides possessing an unusual sense of comedy, she was also a dramatic actress of a high order. Her death is a great loss to the Cinema, and she will be mourned by millions".

And now, the old story of Margot and Harlow is over; no more will Jean Harlow "tear a passion to tatters" to please our sense of Amusement. No more will black-haired damsels become platinum blondes, waiting to be told how much they look like Jean Harlow!

Only the other day, a woman looking at my gray hairs, said to me in London, "Why don't you Harlow your hair, turn the gray platinum blonde?" I told her that the spirit was willing, but the flesh was weak, it was too much to live up to, and considering that I shall soon celebrate my Silver Jubilee of Digest publication, I could not get away with it. After all, I could not have started to publish The Digest before I was eighteen, which made it a little late in life for me to be a blonde. Silver gray, silver jubilee, it is inevitable, if not, infallible!

(Continued on Page 5)

Universal's "The Road Back" Opens to Gala Crowd, Globe Theatre, N.Y.

RAY PRESENTS

(*Continued from Page 4*)

No country has given the British producer and distributor as much service, through its Trade Press, and general news press, through personal and private propaganda, by way of stimulating a market for British Films, as has Canada. Outside of money, which those interested in the distribution of British Films in Canada have spent for trade, and general advertising, what have British producer-distributors spent in Canada to create a British Film Market?

In all my years of boosting British Films, outside of British Films which have appeared in The Digest through the Canadian distributors, what has appeared direct from England? I will tell you; during the past seventeen years, a few ads from Michael Balcon and Alevander Korda, Herbert Wilcox and Louis Morris, for which they have paid, and a few more ads from big names in British Flm activities FOR WHICH I HAVE NOT BEEN ABLE TO COLLECT!

WHAT can the British producer expect? The fact that he is an Englishman does not make him any more important than a Canadian, who is a Britisher also; and is no reason why the Canadian should spend his, or her money to create a market for the English producer, who takes everything, and gives nothing in return.

Aside from the necessity to be friendly with the press, it is well to remember, that paper and what is written thereon, costs money, just the same as film and what is printed thereon; and there is the GREAT IMPORTANCE OF QUALITY OF PRODUCT.

I have often told British producer-distributors, that their product cannot be as good as American product for Canadian distribution, IT MUST BE BETTER, because we in Canada know the American stars, we like them, THEY HAVE BECOME A HABIT.

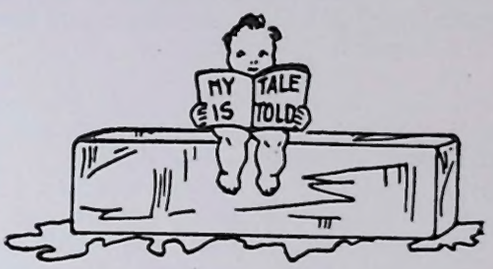
As mediocre as some American productions may be, they have finesse, a smoothness of production to which we are accustomed, and they have NAMES WE KNOW, as players. If we do not know the players, we soon learn to know them, for the American producers will spend a million dollars making Names Unknown into Names Known, while the British producers in general are trying to figure out how they can save tuppence-ha'penny!

WAKE UP, England, your Film Quota, your attitude to American Films in Great Britain, to the furtherance of American alliance, is a case of "biting off your nose to spite your face". There is no reason save inefficiency, which prevents British producers from making the best pictures in the world, IT CAN BE DONE, the Americans do it, nor to prevent British distributors from securing the world's best markets; but it costs money, and I am not so certain, that the way to spend money to create British Film Markets is through the establishment of British Film Exchanges outside of Great Britain.

I am inclined to favor tie-ups for British producers by way of distribution, which will give the men who may control the market, a chance to make money out of what you have to sell; and incidentally, in today's scheme of economics, MONOPOLY is dying, or is dead. YOU CAN'T GET AWAY WITH IT.

Exhibitors are hungry for good pictures, and most of the grievance of exhibitors is centralized around the idea of "getting product"; it appears to be the one and only problem with which exhibitors have to contend, the other problems all solve themselves when the box-office can produce the dollar!

This is the day of the best pictures collectively, that have ever been made. The standard of quality is high. England can make the grade, if it will be modest about its film knowledge, and IF IT CAN HUMBLE ITSELF SUFFICIENTLY TO TAKE A LITTLE FILM ADVICE FROM OUR AMERICAN COUSINS!



* * *

Katharine Hepburn and Fay Bainter in a scene from the RKO-Radio production, "Quality Street", by Sir James M. Barrie.

Norma Shearer Joins Mayer-Rubin Combination of M-G-M, as Partner.

DIGEST REVIEWS AND PREVIEWS

"QUALITY STREET"

RKO Radio

"Jay L."

NOT since the unforgettable "Little Women", has Katie Hepburn been given a role that will endear her to the masses and the classes as "Miss Phoebe" in "Quality Street". In this delightful tale of nineteenth century England, with its strict conventions for the female of the species, Miss Hepburn is permitted to perform with all the brilliance and artistry of which she is capable. She is, in a moment, sad and gay, restrained and forward, old and young, beautiful and plain; a difficult task for any performer.

THE story relates itself to a street of "Old Maids", where the visit of a man to any of the houses in the street is an event of major importance. In one of the houses on "Quality Street" dwell the sisters "Throssel"; Miss Susan, a confirmed spinster and middle-aged, and Miss Phoebe, in her early twenties, and still hopeful that she will leave "Quality Street" as a bride. A frequent caller at the house is the handsome Doctor Brown, and Miss Phoebe is hopefully awaiting his "offer". The good Doctor leaves England to fight Napoleon, and on his return, ten years later, he finds Phoebe and her sister conducting a school for children.

THE years have not dealt kindly with Miss Phoebe, and the Doctor fails to recognize her. Phoebe, deeply hurt, determines to avenge herself on the Doctor. Transforming from a middle-aged school-marm to a gay and vivacious girl, Phoebe masquerades as her own niece, and completely fools Doctor Brown, with whom she flirts outrageously. The deception continues for some time, despite threats of disclosure by inquisitive neighbours, who are suspicious of the "niece". Phoebe's plan is to get the Doctor to propose to her as the "niece", but her plot goes astray when the would-be victim, confesses his love for the "aunt". After several close shaves, when it seems certain that "Quality Street" will expose the trick, Doctor Brown learns all, and by helping the "niece" to escape, opens the path for his marriage to Phoebe.

IT is difficult to do justice to the story in the small space allotted here, but it is truly a delightful tale. The gentle whimsy of Sir James Barrie, the author, is brilliantly brought out by all the principals, and there is no doubt but that the story has a great deal to do with the entertainment "Quality Street" affords.

FRANCHOT TONE, co-starred with Miss Hepburn, gives one of his very best performances as the Doctor, and should win for himself a host of new fans. This is a considerably more mature role than Tone has been accustomed to portray, but his work fully justifies his selection for the part.

FAY BAINTER, star of the legitimate stage, is a constant delight as the timid sister, Susan. The scene in which she presents her sister with the wedding gown she had made for herself, is a triumph in restrained dramatics.

ERIC BLORE, always a pleasant addition to a cast, outdoes himself as the bold, brazen recruiting sergeant. Cora Witherspoon, as Miss Phoebe and Miss Susan's maid, and Eric Blore's sweetheart, makes a noteworthy addition to the list of the fine performances in this film.

OTHERS in the cast who deserve special mention include Florence Lake, Estelle Winwood and Helena Grant as the three nosey neighbours, Joan Fontaine—sister to Olivia de Havilland—as a rival of Katharine Hepburn, and Roland Verne and William Blakewell as two junior officers.

TO George Stevens must go a special award for his sensitive and artistic direction. He has succeeded in getting the very most out of every scene, and it is largely through his efforts that the picture follows such an even pace, and is completely lacking in any of those slow sequences which make patrons squirm and twist in their seats. The sets of Hobe Irwin and the costumes by Walter Plunkett also add to the general excellence of the production.

"QUALITY STREET" is without a doubt one of the best pictures La Hepburn has made, and this reviewer would like to go on record as promising exhibitors that as a BOX-OFFICE picture, "Quality Street" will closely rival "Little Women".

* * *

Katharine Hepburn and Franchot Tone, co-stars of RKO-Radio's "Quality Street".

* * *

"THE SOLDIER AND THE LADY"

RKO Radio

ACTION and suspense, pomp and pageantry, romance and comedy, mighty spectacles and heroic self-sacrifice are the ingredients which went into the production of "The Soldier and the Lady", and resulted in one of the most impressive productions of the new season. Written under the title of "Michael Strogoff", by the immortal Jules Verne, this story has thrilled the youth and

(Continued on Page 19)

LONDON ROUNDABOUT

BY DENNISON THORNTON

AN EXCLUSIVE INTERVIEW WITH M. RENE CLAIR

ABOUT fifteen years ago an elderly, aristocratic Frenchman who made a fortune out of manufacturing toothpicks, summoned his son, fixed him with angry stare and said: "I object to you entering this film business. If you become a film director I'll cut you off without a centime".

The son did not bother to argue. He merely shrugged his shoulders and replied: "Alright, then, cut me off. I've made up my mind".

And only with a few francs in his pocket he stalked out of the house and out into the streets of Paris.

FROM CHOMETTE TO CLAIR

THE young man's name was Chomette, but after that scene with his father he decided to change it to Clair.

Today the whole world knows him as Rene Clair, ace French director, the man who made "The Ghost Goes West" which was voted by "Film Weekly" readers the best British picture released during 1936.

CLAIR CLOSE-UP

A CLOSE-UP of Clair would show you a shy young man in his early thirties, with a slender figure, dark hair, sensitive features and a preoccupied manner. His brown eyes are now dreamy and far-away, now alive and flashing. He is the artist of temperament and mood; but he is also the practical and efficient artist.

CENSORS TABOO

MENTION the word "censor" to him and he'll leap out of his chair and wave his arms. "The censors . . . yes . . . idiots, all of them." He speaks emphatically —very emphatically.

"The censors . . . they try to ban my pictures in France because they do not understand them", he says. "They think they have political significance . . . But they pass a crude German picture about a stenographer who sleeps with her boss so that she can get herself on in the world!!

But talk to him of "Sous les Toits de Paris" or his early, struggling days, and he will raise his head ceilingwards, puff a large cloud of cigarette smoke and smile a quite, charming smile.

FIRST A REPORTER

SPEAKING with a delightful accent he will tell you how he started life as a newspaperman in Paris, working his way up from "cub" to feature writer.

He will tell you how his reporting days brought him in contact with life, how they gave him the opportunity to study life and human nature, to observe the ways of his fellow-creatures.

He will tell you how seeing a Charlie Chaplin comedy filled him with an overwhelming desire to become a director . . . and of that interview with his father.

SHOESTRING PRODUCER

CLAIR'S early days in pictures were as crazy and hectic as they were romantic.

He started by producing shorts on a shoestring, using a tiny Parisian garret as a studio. Eventually he had to give up the studio because he could no longer afford the rent. So after that he made all his pictures in the streets of Paris, using non-professional players who were ready to do their stuff before the camera just for the fun of the thing.

If he wanted somebody to play a leading role he engaged a friend who would work for nothing.

EARLY EFFORTS SCORNED

OTHER producers. and distributors, thought he was mad. They shook their heads and made sympathetic noises. But there was method in the young man's madness. A small bankroll, an old, battered hand camera and a few feet of scrounged negative may have been his only material assets. But he also possessed assets of a different and more important nature — ideas, enthusiasm, self-confidence, a knowledge of human nature, a fine sense of the dramatic and delicious perception of the ridiculous, and that most important of all qualities in a film director —FEELING.

For years the first Clair productions lay in the vaults of Paris because distributors thought they were no good. Then came a picture called "The Crazy Ray". It was not a terrific success, but it was sufficiently original and entertaining to attract critical and public attention. Gradually the old pictures were taken out of the cellars and distributed to theatres. The name of Rene Clair began to mean something.

"SOUS LES TOITS DE PARIS"

TALKIES opened up a new world for Clair. He had ideas about the use of sound and speech — original, intelligent ideas which he put to good use in his first talkie, "Sous les Toits de Paris", a simple, colourful, superb study of Paris low life. It ran for months in London, and its technique was copied in Hollywood and Elstree.

A BAS LE PUBLIC

ONLY one thing infuriates Rene Clair more than the censors, and that is the French public.

"The worst public in the world", he calls it, "and lazy-brained.

"They won't let me make a serious film because they are afraid they might have to think. If I make one type of picture they want me to go on making the same type. I have many ideas for serious films but the French public will never accept them. It is hopeless".

FUTURE UNDECIDED

THE Korda contract which led to "The Ghost Goes West" permitted Clair to produce and direct as and how he liked. The result was an international hit. Now the Korda contract has expired. Over a year has gone by and Clair has still to start work on his second British picture.

It was announced months ago that he has been signed to direct for Jack Buchanan's new company, but the Buchanan publicity machine has been silent about the matter ever since.

Maybe Clair will be allowed to go to Hollywood — or back to France. It wouldn't surprise me.

Warner's "Singing Marine" To Be Released July 4th.

BRITISH FILM DIGEST

(Special to The Digest from Ward Shaftesbury, London Correspondent)

ALL of us, including your Correspondent, have at one time or another tried to explain the reason for the failure of British films. Last week, I had the pleasure of hearing that fine actor and gentleman, George Arliss, give his answer to that very urgent question "Why do British films fail?" Mr. Arliss was lecturing at the Royal Society of Arts on the general differences between the art of the theatre and the art of the talking picture. It was towards the end of his very brilliant address that he remarked upon the current difficulties harrassing the British Film Industry and suggested a practical way out.

MR. ARLISS finds the dominant trouble in the English producers' attempt to compete with America. America has thousands of cinemas — a tremendous market. In other words Hollywood can spend a great deal of money on a film and still show a good profit without having any recourse to the English and foreign market. England cannot do that. America can spend a million dollars on a film and still make money. If England spends half a million, disaster looms large.

THE remedy is to make less pretentious pictures and make these for the Engish market — not cheap films, but films that depend for their success mainly on the story and the acting. That, in the final analysis is what the audience really wants — the tremendous scenic effects are all very well in their way and are certainly necessary for certain types of productions — but genuine acting and a truly dramatic story can be big box-office also. Mr. Arliss sees the time when England would excell in pictures of this type, just as Hollywood is tops in spectacular productions. "By this means", he says "I think the American market would be automatically opened to us. The companies in the United States that control the cinemas are not likely to be slow in making a bid for any British films out of which they can make money."

THERE is a lot of sanity in these remarks and it would be well if some of the British Producers would give ear to Mr. Arliss. Certainly, the English stage which goes unself-consciously forward is able to compete with the best in the world. Why not the films likewise? I suppose the answer lies in the lack of real ability in the executive ranks of the British Film Industry — too many people trying to learn a new trade too late — too many cobblers trying to blow glass.

STUDIO ACTIVITY

WELL, the summer sunshine has certainly seemed to speed things up at the studios and now, at long last, British production is getting under way for the year. When the two big films which are shortly scheduled to start shooting take the floor at Denham there will be five major films in the making — almost up to the peak period of 1936. The two films soon to start are Victor Saville's "South Riding" which he himself will direct, and Arnold Pressburger's "The Return of the Scarlet Pimpernel" directed by Hans Schwartz. I understand that Aexander Korda has been making arrangements to star that popular English comic, Jack Hulbert for London Films — tentative title is "The Playboy". Denham's proposed musicals seem more possible now that Guenther Stapenhorst has been appointed co-producer with Korda —Stapenhorst has an expert knowledge of the production of musical films and he intends to develop a totally new kind of musical with what he calls "balance", that is, the proportionate combination of syncopated with classical music, as the central figure. Three musical productions have already been announced, by the way — "Goodbye, Honey", "Lovlies of London" and "Coronets" . . . With Annabella's second English film "Under The Red Robe" receiving such favourable comment from the critics and her first, "Wings of the Morning" breaking box-office records everywhere, it is interesting to hear that New World Pictures are at present preparing the lovely French star's third film "Follow the Sun" — a modern comedy-drama. It is to be produced by Robert T. Kane and will have Paris, Cannes, Monte Carlo, the Lido and Deauville as a sophisticated background. Annabella will be given the opportunity to display the latest creations of famous dress designers in Paris who will co-operate in dressing the star. What an opportunity! Wait till you see the girl all decked out — I saw her in a French picture last year and I shall never forget how she looked in a real oo-la-la evening gown — what a honey . . . I was very interested to hear that the Strand Film Company have been granted exclusive rights by the Zoological Society for the making of twelve documentary films at the London Zoo and Whipsnade (the open Zoo in the country). The series is being called "Animal Kingdom" and each film is being personally supervised by Professor Julian Huxley, Aldous Huxley's scientist brother. The films will give an idea of life behind the scenes as well as the mere superficial attractions — one for example deals with the things that happen at night; another with the public as seen through the eyes of the animals — at least two will be made in colour, one of which deals with the change of colour in animals, birds and fish . . . Apparently the success of "Mutiny on the Bounty" has inspired another Mutiny picture — Argyle-British are filming Jack London's sea story "Mutiny on the Elsinore" at Welwyn. I understand that a camera crew has already spent several weeks filming shots aboard a windjammer and a full-sized four-masted square-rigged barque is being erected at the studio for the action shots. The difficulty seems to be to get an actor suitable for the part of "Mr. Pike", the slave-driving first mate of the Elsinore.

SHADES OF THE C.I.O.

THE Union's struggle for recognition may not be very funny in the U.S.A. but I did hear of a humorous side to it the other day at Elstree. In a New York night club set for "Gangway", Jessie Matthews had to swing a dance floor spotlight round on to a group of guests. Apparently the spotlight was part of the studio lighting equipment. As she rehearsed, one of the floor electricians called out to her " 'Ere, Miss Matthews, you mustn't touch that — you're not a member of the Union". A shop steward produced a form, Jessie filled it in and paid over about thirty-five cents entrance fee. With due formality she was given an electrical trade union card!

Young American seeks active Partnership in small but first class Motion Picture Theatre in or near Montreal. Details under

BOX 10 — DIGEST

Thousands Mob Church At Gene Raymond - Jeanette MacDonald Wedding.

WASHINGTON FILM DIGEST

(Special to The Canadian Moving Picture Digest by George W. Mehrtens, Columbia Trade Press Staff Correspondent)

WASHINGTON, D.C., June 14—(CTP)

THE select Committee to investigate the executive agencies of the Government this week revealed its first blast against New Dealers when it released for the first time actual figures, gathered by the Brookings Institute, showing the cast of the present administration's activities along Motion Picture lines for publicity purposes. Stating that Motion Pictures offer legitimate fields for government activity, the report warns that such activity can be subject to abuse.

"Some motion pictures are of historical interest, some unquestionably have scientific significance, and others have educational or inspirational value", the report states, "with annual expenditures of over $200,000 for motion pictures and $150,000 for radio activities, it may be advisable to place some control on the ulitization of these methods for distributing information."

It is further recommended that the development and printing of all motion picture films and the awarding of all contracts for the making of motion pictures be transferred to and centralized in the Supply Branch of the Division of Procurement or in the proposed General Supply Service. This is a supply service analogous to printing now furnished by the Government Printing Office. The planning of motion pictures and photographic work in the field would still remain in the hands of the several agencies, in the same manner as the planning and writing of printed reports. However, a central agency could probably offer material assistance, and in the case of a planned series of pictures might be able to furnish more experienced cameramen, the report states.

"If the developing and printing were centralized, the central office should make a detailed report on the cost of such work and its distribution among the several agencies." Therefore it is expected that reports by the several agencies would not be necessary.

Attacking specifically the Government production "The Plow that Broke the Plains", the report outlines in detail the exact amount spent by New Deal agencies for motion picture productions publicizing the various bureaus.

The investigation is pursuant to Senate Resolution No. 217 introduced the first part of the session by Senator Harry Flood Byrd, of Virginia, which created the select committee to investigate executive agencies of the government with a view to coordination.

* * *

ACCORDING to statements made at the Association of Cinema Owners in the Province of Moravia, actual Czechoslovakian motion picture production may attain between 40 and 50 features during 1937, with producers having announced intention of making 54, reports Commercial Attache Sam E. Woods at Prague. Conservative estimates place the anticipated total at not less than 35. Total 1936 production was 32 features and 11 were produced during the first four months of 1937. Revision of subsidy regulations and application of a system of according government guarantees on approved Czechoslovak motion picture production seem to have interjected new life into local film producers.

Meanwhile Trade Commissioner J. Windsor Ives, at Rio de Janeiro reports that in connection with Motion Picture month, which is now being celebrated in Brazil, the Cinematographic Association of Brazilian Producers has announced the establishment of a Motion Picture school.

The purpose of the school, which will have its headquarters in Rio de Janeiro, is to locate new talent for casting in domestic productions. Aspirants for parts in these productions have been invited to register at the school which will maintain a file of all applicants for the use of members of the Association in selecting talent. Each individual application is to be accompanied by a photograph of the person registering.

Now from another part of the world namely, the Philippines, comes the report that during the first quarter of 1937 there were 223 motion picture theatres licensed to operate in the Philippine Islands, an increase of 10 percent compared with the number licensed during the first quarter of 1936, according to American Trade Commissioner J. Bartlett Richards, Manila, in a report to the Department of Commerce. Nine theatres operated by the American Army and Navy Hospitals and post exchanges which do not require licenses are not included, it was stated.

Theatres in the Philippines appear to have done considerably better in 1936 than in 1935 due to more prosperous conditions throughout the islands. All of the distributors appear to have had improved royalties and prospects for the year 1937 appears to be fairly good, according to the report.

* * *

FOLLOWING a fairly high-pitched Congressional battle the House of Representatives, acting under Administration pressure, voted this week to extend the so-called "nuisance" tax for another two years, thereby making it necessary for the American people to continue to pay half a billion dollars annually in Federal sales taxes.

Approval by the Senate on the measure is expected in the Upper House within a week. A Republican revolt against the levies, in which a few Democrats joined was futile. Last year the nuisance tax brought $423,000,000 into the United States Treasury. A yield of $463,000,000 is estimated for the fiscal year ending June 30th, and $502,000,000 is the forecast for the 1937-38 fiscal year.

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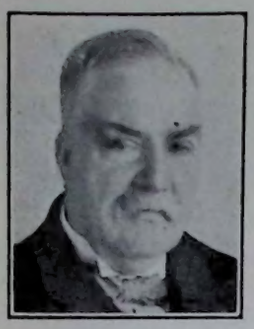

J. J. Conklin

THE Manitoba Motion Picture Censor Board will put it up to the government of the province to say whether it should pass newsreel films of the marriage of the Duke and Duchess of Windsor in case they are released for showing in Canada.

They are not being shown by British newsreel companies in Great Britain.

Local distributors have not received the films and do not know when they will.

A GOOD OUTLOOK

HOLLYWOOD companies are well advanced with their plans for the coming season. Judging from the number of productions listed in advance, and the amount of money press agents claim will be spent on them, next year should witness some very fine pictures.

JESSIE MATTHEWS' LATEST

WITH her newest musical "Gangway", signed, sealed and practically delivered, Jessie Matthews, Gaumont-British dancing star, is standing by for a new and as yet untitled production in which she will be starred. Just now Hollywood is being explored in search of song hits for the new picture.

A BRITISH MODEL

SANDRA BROOM, British model, got a break in Hollywood which does not come to many girls. On a visit to a studio friend she was seen by a picture executive and seized upon as the type for the new "Artists and Models" production. Now she has a contract, her first. She came for a vacation, and remains in a paying job. Good luck to her.

"JUNGLE PRINCESS" REPEATS

DOROTHHY LAMOUR, the beauty of "Jungle Princess", is to be starred in another Jungle film in which she will wear but scanty raiment. The title will be "Her Jungle Love", or something like that. Dorothy can act. She demonstrated that in "Jungle Princess", but her chief duty will merely be to look beautiful, in face and form. And to her that presents no difficulty.

D.S.T. A BOGEY

REACHING the fag end of the season, when the open road's attractions call, the advent of daylight time in Winnipeg has been painful to most Winnipeg exhibitors who find their patronage diminishing on fine evenings. But they will come into their own again after September 16, when the clocks go back to the old time and the shorter evenings again bring the talkies to mind as a favored form of entertainment. Meanwhile, well, some of the exhibitors play golf, too.

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SHOOTING THE STARS

According to a studio dispatch received this week, FRANK BORZAGE will direct "THE BIG CITY" for M-G-M; this is an original story by NORMAN KRASNA, author of "Fury", and will co-star SPENCER TRACY and LUISE RAINER; Krasna will produce . . . . fiery LUPE VELEZ again will be seen under the RKO RADIO banner in "THE KANGAROOS", next BERT WHEELER-BOB WOOLSEY comedy feature to follow "On Again—Off Again", which is now being edited for release . . . latest scripting assignments at the NEW UNIVERSAL studios include FERDINAND REYHER for "PRESCRIPTION FOR ROMANCE", and BROWNE HOLMES for "THE SHANNONS OF BROADWAY" . . . DOROTHY PETERSON, character actress, is the latest addition to the cast of WALTER WANGER'S "52ND STREET", now being directed by Harold Young; others in the cast include Kenny Baker, Leo Carrillo, Pat Patterson, Ella Logan, Sid Silvers and Zasu Pitts; UNITED ARTISTS will release the feature when completed . . . GEORGE SANDERS, TONY MARTIN and ROLAND YOUNG have been assigned featured roles in "ALI BABA GOES TO TOWN", EDDIE CANTOR'S first production under the 20TH CENTURY-FOX banner, and which is scheduled to go into production soon . . . . production on "FIRST LADY", WARNER BROS. cinematic version of the Broadway stage success, will be completed within a day or two, according to word from the Burbank studios; KAY FRANCIS will be starred in the role made famous by Jane Cowl in the stage version; others in the cast include PRESTON FOSTER, WALTER CONNOLLY, ANITA LOUISE and VICTOR JORY . . . LOUIS GASNIER will direct "GOVERNMENT AGENT", first GRAND NATIONAL-CONDOR federal agent melodrama starring CONRAD NAGEL and ELEANOR HUNT; production will start June 21st . . . MISCHA AUER, noted comedian, has been engaged by COLUMBIA PICTURES for one of the major roles in "THANKS FOR NOTHING", the MADELEINE CARROL-FRANCIS LEDERER co-starring picture, which went into production this week, with Elliott Nugent directing . . . the completed cast of "DOUBLE WEDDING" as announced by the M-G-M studios, includes WILLIAM POWELL, MYRNA LOY, John Beal, Florence Rice, Sidney Toler, Mary Gordon, Jessie Ralph, Edgar Kennedy, and Barnett Parker; RICHARD THORPE is directing . . . SAMUEL GOLDWYN this week announced his purchase of the film rights to "THE DUCHESS OF BROADWAY", a rollicking, romantic novel by Barry Trivers and Robert Andrews, scheduled for early publication; MIRIAM HOPKINS is expected to fill the leading feminine role; the picture will be released through UNITED ARTISTS . . . CHESTER MORRIS has been borrowed from Columbia to play the masculine lead in RKO RADIO'S "FLIGHT FROM GLORY", which producer Bob Sisk will send before the cameras late this month; cast will also include Whitney Bourne, Solly Ward, Onslow Stevens, Eduardo Ciannelli, Lee Patrick and Paul Guilfoyle . . . . ALICE BRADY, popular screen comedienne, will have a featured role in the new DEANNA DURBIN flicker, "100 MEN AND A GIRL", now in production at the NEW UNIVERSAL studios . . . BEVERLEY ROBERTS, currently at work in WARNER BROS. "THE PERFECT SPECIMEN", in which ERROL FLYNN and JOAN BLONDELL share stellar honors, has been assigned the leading role in the forthcoming "EXPENSIVE HUSBANDS", soon to go before the cameras . . . "CHARLIE CHAN ON BROADWAY", goes before the cameras at 20TH CENTURY-FOX studios this week, with WARNER OLAND in his famous role as the Chinese detectve; with Oland will be seen Keye Luke, J. Edward Bromberg, Alan Dinehart, Louise Henry and Tashira Mori.

Gene Raymond, popular RKO-Radio star, currently co-featured with Ann Sothern in "There Goes My Girl".

TORONTO THEATRES

LOEW'S—Manager Jules Bernstein — Robert Montgomery and Rosalind Russell in "Night Must Fall". Also "A Family Affair", starring Lionel Barrymore. Both M-G-M attractions.

TIVOLI—Manager D. Krendall — David O. Selznick-U.A.'s "A Star Is Born", featuring Fredric March and Janet Gaynor. Also Republic's "The Hit Parade", with Phil Regan and Frances Langford.

UPTOWN—Manager Jack Arthur — 2nd week — "I Met Him In Paris", starring Claudette Colbert, Robert Young and Melvyn Douglas. A Paramount picture.

IMPERIAL—Manager Tom Daley — Warner Bros. "Marked Woman", starring Bette Davis with Humphrey Bogart.

SHEA'S—Manager Jerry Shea — "Cloistered" a special feature. Also Republic's "Two Wise Maids", with Alison Skipworth and Polly Moran.

EGLINTON—Manager Bob Eves — RKO Radio's "The Sea Devils", with Victor McLaglen, Ida Lupino and Preston Foster. Also Reliance-U.A.'s "Transatlantic Merry-go-Round", with Jack Benny.

RADIO CITY — Manager V. Simone — "The Three Maxims", starring Anna Neagle, Leslie Banks and Tullio Carminatti. A Herbert Wilcox production. Also Sonja Henie in 20th Century-Fox's "One in a Million".

THERE HAVE BEEN ALL KINDS OF PICTURES, BUT NEVER ONE LIKE THIS!

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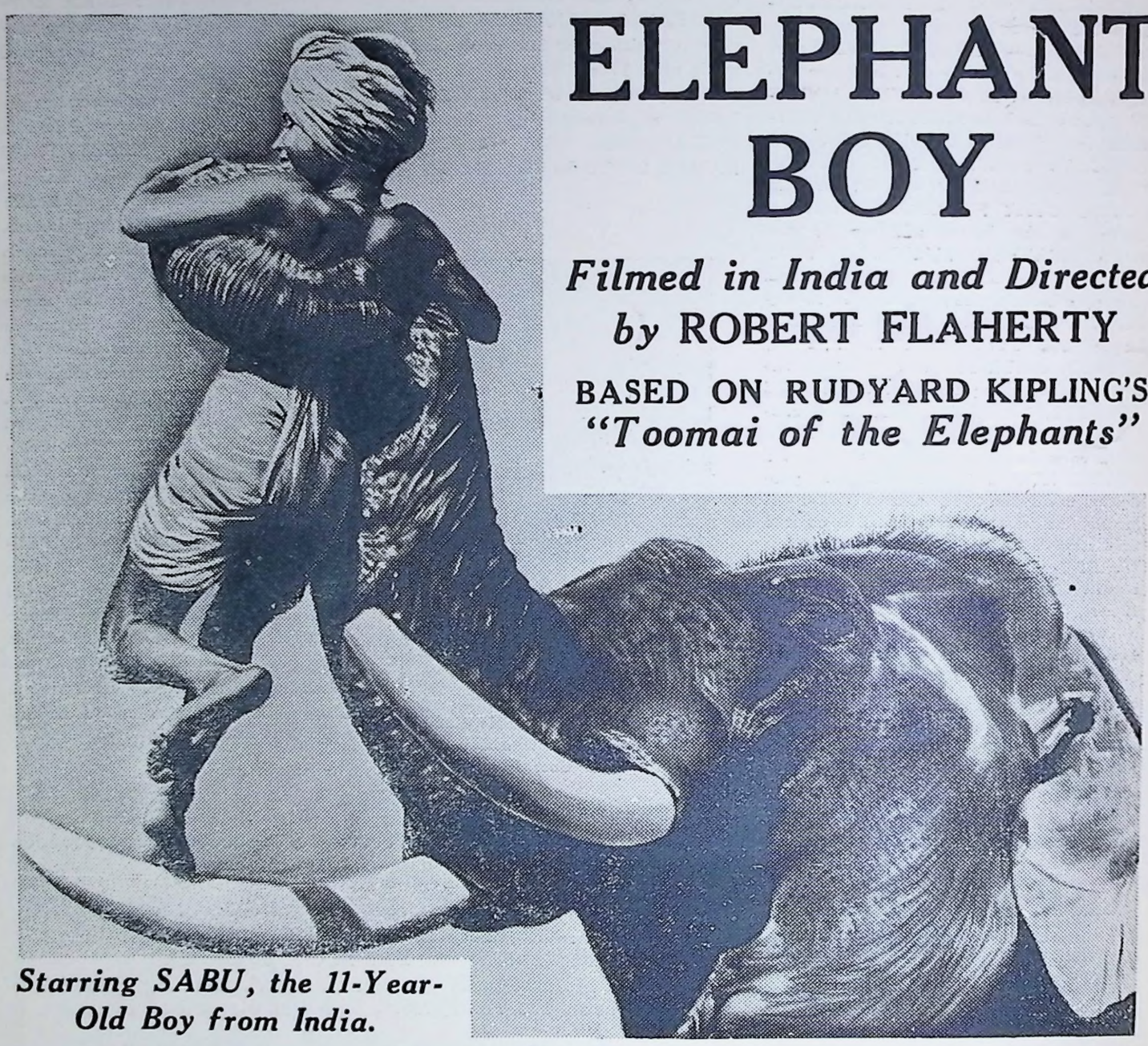

Starring SABU, the 11-Year-Old Boy from India.

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